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# The Renaissance in Slovene Music

DRAGOTIN CVETKO

SOUTH SLAVONIC music during the Renaissance differs in many ways from that of Western Europe. No musical development at all was possible then among the Bulgarians and Serbians, because they had lived under Turkish oppression for many centuries. The northern Croats, although incorporated in the Austrian empire, were continually exposed to Turkish invasion, and their territory was definitely on the defensive. Therefore cultural conditions were unfavourable and did not allow of a successful development of music on a large scale. Dalmatia and Slovenia were in an entirely different position in those days. Although they were occasionally overrun by the Turks, such attacks were unable to change the pattern of their culture and their national existence.

The conditions for the development of music were particularly favourable in some Dalmatian towns, above all in the Free Republic of Dubrovnik (Ragusa). Brisk trade with Italy had raised their economic standard, and simultaneously the results of the musical activity of Renaissance Italy had found their way into Dalmatia. Consequently musical life was vigorous there in the 16th century. Musical theorists, composers, and instrumentalists were at work in Dubrovnik and in other Dalmatian towns. Polyphony was cultivated in churches, and secular music had its adherents. Slovenia, in spite of her notable musical tradition, found herself at that time in a worse position than Dalmatia and had fewer opportunities for the development of music. Certain social phenomena which were unfavourable to the growth of music had loosened her ties with Western musical culture in the 16th century.

Antagonism between the rulers and the feudal barons on the one hand, and between the feudal barons and the peasants on the other, was marked in Slovenia. Social friction also caused instability among the highest ranks of society, the nobility and the higher clergy, who were the bearers of culture and cultivators of music. Deterioration of the internal conditions in Slovenia was partly due also to the increase of Turkish incursions during the 16th century, which afflicted villages, castles, monasteries, churches, and towns. This brought about a lower standard of living and occasionally caused peasants' revolts as the natural consequence of chaotic conditions. It is not surprising that all these things had a bad influence on musical development in Slovenia.

Although Slovene music had earlier followed the stylistic movements in Western Europe it could no longer compete with these in the same degree or with the same impetus. Thus the musical development of the first half of the 16th century in Slovenia cannot be compared with that in Italy and in some parts of Austria, where the impediments to cultural development were either fewer or did not exist at all. Yet musical activity among the Slovenes developed in spite of this. Certain monasteries continued to be the active musical centres which they had been during the Middle Ages, although they too were losing their privileged position, and their place was being taken by the towns. Among these Ljubljana, the capital of what was then the Duchy of Carniola, the Slovenia of today, developed more and more into an important centre of culture. The Singing School of St Nicholas's Cathedral, which can be traced back to the 13th century, did some excellent pioneering work.<sup>1</sup> The first musical pipers (Stadtthürmer, Statthürmer, Statthürmer, Stadtpfeifer) and trumpeters appeared there as early as 1537,<sup>2</sup> and the first municipal musicians (Stadtgeiger, Statmusikanten) in 1571.<sup>3</sup> These musicians soon began to influence musical life both in Ljubljana and in Slovenia in general. The mastersingers (Meistersinger) too were busily at work in Ljubljana in the 16th century, popularising their art in the same way as they did elsewhere in Europe.

The obstacles we have referred to were thus unable to check musical life altogether. Town and country cultivated music, but no complete success could be attained, because social and economic circumstances were against it. Therefore many musicians, among them Ivan Globokar (Glabocker de Reifniz, Globogger), Andrej Legat, Mihael Restel, Mihael Voglar (Carbonarius), and Teodor Rumpler decided to go abroad, where they found more opportunities for cultivating and popularising their art at the wealthy courts of imperial, ducal, princely, and ecclesiastical dignitaries.<sup>4</sup> Although they contributed their share to the development of European music, they had no opportunity of furthering the music of their native land.

In Slovenia the Renaissance could not completely express itself during the greater part of the 16th century. This was due partly to the reasons mentioned above and partly to the Reformation, which drew Slovenia spiritually to Germany, the cradle of Protestantism.

<sup>1</sup> Cf. Th. Elze, 'Historische Miscellen über Stadt und Land', *Mittheilungen des Historischen Vereines für Krain*, XIX, Laibach, 1864, p. 94; J. Gruden, 'Šola pri sv. Nikolaju', *Carniola*, VI, Ljubljana, 1915, p. 6 ff.

<sup>2</sup> Municipal Archives, Ljubljana, Cod. I/3, f.59; A. Svetina, 'Ljubljanski mestni piskachi in ljubljanski mestni godbeniki', *Slovenska glasbena revija*, III, Ljubljana, 1955, p. 28; M. Rupel, 'Reformacija', in the *Žgodovina slovenskega slovstva*, Ljubljana, 1956, p. 257.

<sup>3</sup> Municipal Archives, Ljubljana, Cod. I/qq, f.17 A; A. Svetina, *ibid.*, p. 28.

<sup>4</sup> Cf. J. Mantuani, 'Razvoj slovenske glasbe', *Cerkveni glasbenik*, LVII, Ljubljana, 1934; A. Dimitz, *Geschichte Krains*, III, Laibach, 1875, p. 157; D. Fr Strauss, *Leben und Schriften des Dichters und Philologen Nicodemus Frischlin*, Frankfurt a/M., 1856, p. 256.

Thus the Reformation set up a barrier against Italy, the centre of Renaissance culture, and removed almost all opportunities for the diffusion of Italian cultural trends in Slovenia, Renaissance music included. The principal interest of the Reformation was the cultivation of mass-singing in churches. But this could on no account stimulate the development of music in the real sense of the word.

The Reformation was particularly austere during its first phase, when it tried to establish itself in Slovenia and win the battle against Catholicism. Later on, when victory had been temporarily assured, it became more broad-minded in its outlook and began to support music as an art. The reformed churches were now open to polyphony, and instrumental music was cultivated with great success in reformed Latin schools.<sup>5</sup>

By order of Archduke (later Emperor) Ferdinand I, the reformers had to leave Ljubljana and the country at the end of 1598. Although Protestantism continued among the nobility for another thirty years, the Reformation in Slovenia had come to an end, and music could not develop any further in the same direction as it had done in Germany and in other countries where the Reformation had become firmly established.

The Counter-Reformation tried to extirpate Protestantism in Slovenia as quickly as possible. The country was now brought in close contact with Italy, which was at the peak of its Renaissance music and stylistic brilliance. And here we encounter an almost unbelievable contrast: the Reformation, a socially progressive movement, obstructed artistic development, whereas the Counter-Reformation, a socially reactionary movement, promoted it. Whatever may have been the reasons, these were the facts, and music as an art reflected the spiritual reorientation.

Renaissance influence had come to Slovenia during the last phase of the Reformation, that is in the last decades of the 16th century. Yet, lacking adequate conditions for development, its influence was not very marked at that time. But the gates were wide open, relations with Italy were taken up once more, and all the wealth of the new stylistic movement poured into Slovenia.

There are numerous sources which illustrate the stylistic trends in Slovenia at the end of the 16th and the beginning of the 17th century. Not a few musical prints published in those days survive, and these include, among other kinds of church music, such items as masses, motets, and psalms, composed by well-known musicians of the Dutch, Roman, and Venetian schools, such as Palestrina, Jacob

<sup>5</sup> Cf. the dedication to Jurij Khis(e)l by Primož Trubar in the first Slovene Hymnal (1567, 1574); A. Bohorič's School Order, 1575, chapter 'De progymnasate cantus figuralis'; N. Frischlin, *Die Schuell Ordnung* (1584), MS., National and University Library, Ljubljana.

Arcadelt, Arnoldus de Bruck, Josquin de Près, Cyprian de Rore, Philippe Verdelot, and Adrian Willaert. At that time too various missals were still in use which were printed between the years 1599 and 1615.<sup>6</sup>

The richest and best record for research into musical conditions in Slovenia at the beginning of the 17th century is undoubtedly the *Inventarium Librorum Musicalium Ecclesiae Cathedralis Labacensis* of the year 1620.<sup>7</sup> It mentions masses, motets, psalms, and magnificats which were then sung in Ljubljana Cathedral. The composers included, for instance, Giovanni Croce, one of the outstanding representatives of the Venetian school, Lodovico Viadana, Raimondo Ballestra, the famous masters Giovanni and Andrea Gabrieli, Orlando di Lasso, and Jacobus Gallus Carniolus. Among the composers of madrigals, mention is also made there of Andrea Gabrieli, Ruggiero Giovanelli, singer of the Papal Chapel in Rome and one of the most eminent masters of the Roman school, Luca Marenzio, and Orfeo Vecchi. The *Inventarium* also refers to concertos composed by Andrea Gabrieli, sonatas written by Cesario Gussago, and a symphony by Lodovico Viadana.

These musical works were intended above all to be performed in the Cathedrals of Ljubljana and Gornji grad, the residences of the bishops of Ljubljana. Besides these branches of music, the *Inventarium* contains various specimens of secular music as well, among them some fantasias, whose authors were, among others, Gabriello Puliti and Girolamo Frescobaldi, a few villanelles by Luca Marenzio, various 'canzoni a la francese' by Adriano Banchieri, and ricercares and other instrumental music by famous composers of that period. The fact that Ljubljana Cathedral was also provided with secular compositions indicates that these musical works were performed, not in the cathedral itself, which was not the place for such performances, but in the episcopal palace on solemn occasions, for instance at receptions of high ecclesiastical and secular dignitaries, state banquets, etc.

The most interesting detail mentioned in the *Inventarium* is certainly the note that the archives of Ljubljana Cathedral contained the opera *Euridice*. Its author, Giulio Caccini, using, as Jacopo Peri had done some time before, the text written by Ottavio Rinuccini,

<sup>6</sup> Among them are *Nova vespertina omnium solemnitaturn psalmodia* (1599), *Joannis Petri Aloysii Praenestini Missarum liber secundus* (1599), *Antiphonae omnes iuxta ritum Romani breviarii* (1600), *Missae sacrae* (J. Regnart, 1602), *Sacrae Symphoniae, quae vulgo Motetas appellant* (Lambertus de Sayve, 1612), *Nova ac diversi moda sacrarum cantiorum compositio seu motetae* 5, 6, 7 . . . *tam Vocibus quam Instrumentis variis . . . accomodatae* (Christophor Strauss, 1613), *Sacrosanctum magnae et intemeratae virginis canticum* (Sebastian Ertl, 1615), all in the National and University Library, Ljubljana. Besides these are many musical manuscripts (MS. 284, 285, 339, 340, 341, 342, 343, 344, 345) of the same period.

<sup>7</sup> The manuscript is in the Episcopal Archives in Ljubljana. This source was hitherto unknown and has not yet been published.

thus became co-founder of the Renaissance opera. We are, of course, anxious to know whether this opera was also performed in Ljubljana and, if it was, when and by whom. There must have been sufficient technical equipment to do so, but unfortunately we have no other information. Nevertheless, it may be assumed that *Euridice* would hardly have been acquired, if a performance of it had not been envisaged. So we may at least suppose that it was performed sometime about 1620. If that was the case, the Ljubljana performance was the second one, as it is known that the opera was first performed in Florence in 1600, and nothing has been heard of a second performance.

In perusing the compositions enumerated in the *Inventarium*, we are struck by the fact that they were all printed during the first two decades of the 17th century and acquired by Ljubljana Cathedral, as it were, immediately after their publication. They comprise both Renaissance masters and composers in the late Gothic style. The stylistic orientation is quite clear. On the one hand the Dutch polyphonic style makes itself felt; on the other, there are features of the Roman and especially of the Venetian school which were introduced increasingly into the Renaissance manner. Besides vocal and instrumental church music, we also have secular music—madrigals, canzoni, canzonets, ricercares, villanelles, and sonatas, dance music such as pavaues and galliards, as well as operas. Predominant among all the works mentioned in the archives were Renaissance creations of the later Venetian school. There could be no better proof than this of the organic ties existing between the musical life of Slovenia and that of Italy, France, Germany, Holland, and other countries.

It is not surprising that, side by side with the new Renaissance music, the old Gothic music should still have continued. There is no example in the history of art of a new epoch beginning with a sharp dividing-line between old and new. While the older epoch still continues, something new arises, and no sooner has the newer epoch asserted itself than something else is there to take its place. This rule applies to the music of past, present, and future. Consequently the beginnings of Renaissance music may be traced back to the 15th century, when Gothic music was still at its height.

Although conditions in Slovenia were not so favourable as they were in various other West European countries, they gradually improved. Reverting once more to the written records, we see that reproductions seemed to have been on a very high level in the 17th century, and that the quality of the performances did not differ from those which foreign cathedrals and royal chapels could boast of. Musical life was, as can be seen, in full swing. As a matter of fact church music still prevailed, yet secular music was becoming more

and more important. The German influence, which predominated in the second half of the 16th century, was replaced by Italian Renaissance music, whose influence continued far into the 17th century. This was due largely to the efforts of the Slovene bishop of Ljubljana, Thomas Hren (1560–1630), whose great service it was to foster Renaissance music in Slovenia.

In connection with this we have first to mention the cathedrals of Ljubljana and Gornji grad, the Singing School of Ljubljana Cathedral, and the Collegium Marianum, a college for the education of young priests at Gornji grad. In both institutions Bishop Hren brought about a considerable increase in the number of singers and instrumentalists<sup>8</sup> and multiplied, in so doing, the opportunities for the performance of music. All this not only intensified the activity of church music, but also contributed to the general growth of Renaissance musical culture in Slovenia.

The Jesuits too, cultivating music as fervently in their Ljubljana college as everywhere else abroad, had an important share in the spreading of music. Besides singers, they also employed instrumentalists, and the records say that their students could play trumpet, trombone, bassoon, violin, organ, and zither, and had to perform music in the choirs of the Jesuit churches.<sup>9</sup> Yet the Ljubljana Jesuits were not only active in the field of church music but indulged in secular music as well. It may be said that they were even more interested in this, because they paid great attention to their theatre, in which, following the practice of the humanistic theatre, they performed their school dramas. These were provided with important singing and instrumental parts, sung and played by the students. Such Jesuit plays had been known in Ljubljana since 1598<sup>10</sup> and were mostly written by local Jesuit teachers, among them Andrej Anžič (Anschütz), Janez Ludvik Schoenleben, Jožef Zelenič (Sellenitsch), Jožef Pogačnik, and others. The music too was composed by native composers, including Janez Krstnik Dolar, and was in the Renaissance style.<sup>11</sup> The school dramas were regularly performed over several decades<sup>12</sup> at the

<sup>8</sup> Cf. *Decreta Visitationis Archi Ecclesiae ac Diocesis Labacensis a Fratre Sixto Carcano Episcopo Germanicense, Visitatore Apostolico peractae Anno 1621* . . ., MS. in the Archives of the Cathedral of Ljubljana, fsc. 203/18. Cf. Episcopal Archives, Ljubljana, PP I/2, II/2; *ibid.*, 4/14, 4/45 a, KF 361/363, MD 49/50.

<sup>9</sup> Cf. *Historia annua Soc. Jesu Lab.*, MS. in the State Archives of Slovenia, Ljubljana; P. v. Radics, 'Tomaž Chrön', *Letopis Matice Slovenske*, Ljubljana, 1878, p. 24; A. Dimitz, *ibid.*, p. 460.

<sup>10</sup> B. Duhr, *Die Geschichte der Jesuiten in den Ländern deutscher Zunge*, III, Regensburg, 1921, p. 499.

<sup>11</sup> V. Steska, 'Naši glasbeniki v jezuitskih šolskih dramah', *Cerkveni glasbenik*, LXVIII, Ljubljana, 1935, pp. 108–9.

<sup>12</sup> V. Steska, 'Jezuitske šolske drame v Ljubljani', *Mladika*, XVI, Ljubljana, 1935; B. Duhr, *op. cit.*, II/1, Freiburg-im-Breisgau, 1913, p. 671; P. v. Radics, *op. cit.*, p. 14; Fr. Kidrič, *Žgodovina slovenskega slovstva*, Ljubljana, 1928–38, p. 104; J. Nečásek, 'Statistik des Laibacher Gymnasiums 1661–1670', *Mittheilungen des Historischen Vereines für Krain*, XIII, Laibach, 1858, pp. 8–10.

beginning and the end of the scholastic year, at Easter, during the carnival, and on other important occasions. Therefore the Jesuit dramas were an important factor in spreading and developing Renaissance music in Slovenia.

The popularisation of this was partly due also to the Passion plays, which can be traced back in Slovenia to the first half of the 15th century and even earlier.<sup>13</sup> The Reformation had put an end to them, but with its decline they reappeared.<sup>14</sup> As everywhere else in Central and Western Europe, singing and instrumental music were also an important part of the Passion plays. The instrumental music, especially, was in harmony with the taste of the period—it was purely Renaissance. Even more characteristic is the fact that the instrumental music used in the Passion plays no longer followed the spirit of church music, but was decidedly nearer to the Renaissance style. This was facilitated by the fact that the plays had abandoned Biblical *motifs* and had turned to mythology and history.

The musical performers in the Passion plays were generally town pipers and fiddlers, who by their profession were among the important popularisers of Renaissance music. As they were instrumentalists, their principal care was the cultivation of secular and not of church music. The Renaissance itself emphasises above all the importance of secular and consequently of instrumental music. The activities of these municipal musicians were controlled by the town council, the judge, and the mayor. The Ljubljana musicians do not seem to have been controlled by the so-called Spielgrafenamt, although it is recorded that Ruprecht Pokstaller, instrumentalist and trumpeter of the imperial court, applied for the leadership of the Spielgrafenamt for Styria, Carinthia, and Carniola in 1621. Whether he obtained this position or not, is not known.<sup>15</sup> One thing however is clear: the guilds would never have tolerated any interference with their privileges by giving authority to the municipal musicians whom they paid.

So there was stimulus enough for the development of all kinds of Renaissance music in Slovenia at the end of the 16th and the beginning of the 17th century. Ljubljana benefited by the cultural achievements of several countries and was thus able to become a centre of music. Owing to the intensity of musical life and the advance of technical facilities, there began in Slovenia at that period a growing activity in the field of composition. The opportunities for

<sup>13</sup> J. Mantuani, 'Pasijonska procesija v Loki', *Carniola*, VII, Ljubljana, 1916, pp. 227–8; J. V. Valvasor, *Die Ehre des Hertzogthumes Crain*, XI, 1689, p. 697.

<sup>14</sup> A. Koblar, 'Pasijonske igre na Kranjskem', *Izvestja Muzejskega društva za Kranjsko*, II, Ljubljana, 1892, p. 110 ff.; Episcopal Archives, Ljubljana, fsc. 80.

<sup>15</sup> Cf. H. Federhofer, 'Beiträge zur älteren Musikgeschichte Kärntens', *Carinthia*, I, Klagenfurt, 1955, pp. 405–8; P. v. Radics, *Frau Musica in Krain*, Laibach, 1877, p. 20.

performances in particular had increased to such an extent that a number of composers began to work for national needs and on their native soil. But we must mention here that many gifted musicians still used to go abroad and develop their talents in foreign countries. Among these was Jacobus Gallus (1550–91), the most outstanding composer of Slovene origin, who worked exclusively abroad as singer at the Vienna Imperial Court Chapel and at the Episcopal Chapel at Olomouc, and as conductor at St John's Church in Prague. He achieved fame with his collection of masses (*Selectiones quaedam missae*), his collection of motets for all the feasts of the church year, published in four books (*Opus musicum*), and his two collections of madrigals (*Moralia*, *Harmoniae morales*). His work matured in the second half of the 16th century and was important for the development of European music for several reasons: he simplified notation, abolishing most of the mensural signs, and enlarged the technical range of the Venetian school of composition; he intensified the naturalistic elements in early Renaissance music and pointed to the importance of expression as distinct from form; and finally he introduced and stabilised these new achievements by the influence which he exercised on the development of music in Central Europe. Gallus's influence was especially evident in some of his contemporaries, such as Hans Leo Hassler, Gregor Aichinger, Hieronymus Praetorius, Jan Pieterszon Sweelinck, as well as in some great composers of a later time, such as Georg Friedrich Händel and Johann Sebastian Bach. His genius helped to lay the foundation of the new monodic style, in spite of his being still deeply engaged in the polyphonic style. His compositions have preserved to this very day their artistic power and freshness.<sup>16</sup>

Like Gallus, certain other Renaissance composers of Slovene origin either did not work or worked only during part of their life in their native land. But they too have their place in the history of Slovene music. Yet what is really important is above all their contribution to the development of European music as a whole. Among these Slovene musicians of the Renaissance period were Gabriel Plavec (Plautzius) Carniolus,<sup>17</sup> conductor of the chapel choir of the archbishop of Mainz, author of motets and *Flosculus vernalis, sacrae cāntiones, Missas aliasquae Laudes Mariae continens a 3–6, et 8 voc: c. Basso gener.* (1621), and Daniel Lagkhner, conductor at Baron Losenstein's castle in Lower Austria<sup>18</sup> and author of *Soboles musica* (1602), *Flores Jessai musicis modulis et fere tribus paribus adaptati, per*

<sup>16</sup> Cf. D. Cvetko, 'Jacobus Gallus Carniolus and His Music', *S.E.E.R.*, XXXI, London, 1953, pp. 495–502.

<sup>17</sup> Cf. R. Eitner, *Quellen-Lexikon*, VII, p. 417.

<sup>18</sup> Cf. R. Eitner, *ibid.*, VI, pp. 14–15; H. J. Moser, *Die Musik im frühevangeliſchen Österreich*, Kassel, 1954, p. 44.

*illustrum Baronum a Losenstain* (1606), and many other secular and sacred compositions. Both Plavec and Lagkhner were born in Slovenia and were active at the beginning of the 17th century. More closely linked with musical life in Slovenia than the above-mentioned composers was Janez Krstnik Dolar, 'Carniolus Lithopolitanus', teacher at the Jesuit College in Ljubljana (1645–58) and later at Passau.<sup>19</sup> He wrote music for the plays performed at the college and other compositions, which he published in the collection *Musicalia varia* (1665) and *Drammata seu Miserere mei Deus* (1666). In a similar way, Isaac Poš (Poschius, Posch, Poss), the master of a suite of variations and Latin concertos, directly influenced the development of Renaissance music in Slovenia. We do not know exactly where Poš was born, but we know that all his musical activity took place exclusively at Celovec (Klagenfurt) and Ljubljana.<sup>20</sup> He composed motets<sup>21</sup> and instrumental dance-music which were performed—as we learn from an introduction<sup>22</sup> to his collection of compositions

<sup>19</sup> Cf. J. V. Valvasor, *op. cit.*, VI, p. 359; J. Gr. Thalnitscher, *Bibliotheca Labacensis publica Collegii Carolini Nobilium*, MS., Theological Library, Ljubljana; V. Steska, 'Dolničarjeva Bibliotheca Labacensis publica', *Izvestja Muzejskega društva za Kranjsko*, X, Ljubljana, 1900, p. 145; M. Pohlin-A. Dimitz, 'Biblioteka Carnioliae', *Mittheilungen des Historischen Vereines für Krain*, Laibach, 1862, p. 16; P. v. Radics, *Frau Musica in Krain*, Laibach, 1877, p. 23; Frid. Kavčič, 'Znameniti Slovenci', *Izvestja Muzejskega društva za Kranjsko*, IX, Ljubljana, 1899, p. 6; De Backer-Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus*, III, Paris, 1842, p. 112; J. N. Stoeger, *Scriptores Provinciae Austriacae Societatis Jesu*, I, Vienna, 1856, p. 63; *Historia collegii Labacensis S. J.*, pars. I (1596–1691); State Archives of Slovenia, Ljubljana.

<sup>20</sup> Cf. K. Geiringer, 'Isaac Posch', *Studien zur Musikwissenschaft*, XVII, Vienna, 1930, p. 55 ff.; B. Duhr, *ibid.*, III, p. 207; H. Federhofer, *ibid.*, p. 400; R. Eitner, *ibid.*, VIII, pp. 34–5.

<sup>21</sup> See *Harmonia Concertans*, *Id est: Cantiones sacrae (quas Concertus Itali vocant) I. II. III. & IV. Voc. tam vivae voci, quam Organo caeterisque Instrumentis Musicis accommodatae* . . . *Autore, Isaaco Poschio, Illustrum Carinthiae Provincialium pro tempore Musico . . . Norimberae* . . . MDCXXIII.

<sup>22</sup> This very interesting introduction, under the title 'Lectori musicos', reads as follows: 'Allhier hast du/guenstiger Leser/den andern Theil/dessen im Ersten meldung geschehen/von allerley Neuen Paduanen/Gagliarden/Intraden vnd Couranten: Welches zwar der ordnung nach dem Ersten Theil nicht vngleich/dann auff einjede Paduan ihr Gagliarda, vnnd auff jede Paduana ihr zugehoerige Couranta erfolget/doch auff ein andere Manier. Dann fuers Erste sindt die Paduanen vnd Gagliarden, als die ihr sonderliche gravitet haben wollen/mit 5. die Intraden vnd Couranten aber/als die was Krischer/gemusiciert werden wollen/mit 4. Stimmen gesetzt/gebrauchen sich auch einer geschwinden Mensur als jene. Fuers ander sollen die Musicanten, vnd sonderlich die Violinisten bey etlichen Paduanen vnnd Gagliarden wol achtung geben auff die zween Buchstaben P. (pian) und F. (forte) da dann bey dem P. eine stille moderation, bey dem F. aber ein starcke vnd krische bewegung der Saiten in acht zunemen. Vnd drittens/weiln etliche Stuck darunter/die sich anfangs was frembd vnd vngewohnt ansehen lassen werden/will ich den Music verstaendigen Leser ermahnet haben/dass er sich nicht als bald darvon abschrecken lasse/sondern durch staette uebung ihme dieselben bekannt mache/wirdt als dann leichtlich spueren/wohin solches gemeinet sey. Dann ich diese Sachen nicht solchen/so der Kunst vnerfahren/auch nicht denen/so ein Ding/vnangesehen sie es nicht verstehen/vngetadelt nicht lassen koennen/sondern den jenigen/so der Music erfahren/vnd wissen/was Kunst ist/zu gefallen in Druck publiciren lassen. Da ich nun spueren werde dass diese mein arbeit (wie auch dann nicht zweifel) rechtschaffenen Musicanten ueber die Tafel zu Musiciren dienstlich sein wird/werde ich auch den dritten Theil dergleichen Compositionen an Tag zu geben verursacht werden.' Cf. I. Poš, *Musicalische Tafelfreudt*, 1621.

published in 1618 (*Musicalische Ehrnfreydt*)<sup>23</sup> and 1621 (*Musicalische Tafelfreydt*)<sup>24</sup>—at the castles of the Carniolan and Carinthian nobility. Moreover we are informed at the same time of the fact that the nobility in Slovenia kept standing musicians and orchestras following the custom which had spread to the courts of various wealthy princes, temporal and spiritual, whose orchestras entertained them daily with *Tafelmusik*.

The composers who took active part in the musical life of the Renaissance period in Slovenia are a vital proof of the extent to which musical conditions had changed and improved in that country. Composition was stimulated, and music was cultivated everywhere, for instance by the choirs of the cathedrals of Ljubljana and Gornji grad, and of other Slovene churches, the municipal musicians, the Jesuit theatres, and the orchestras at the courts of the nobility. Slovenia also, as we have seen, learnt to know Italian opera, introduced by wealthy Carniolan patrons especially Wolfgang Engelbert Auersperg (1610–1773).<sup>25</sup> Although we are not sure that Caccini's *Euridice* was really performed in Ljubljana in 1620, we know for certain that an *opera buffa*—whose title has been lost—was performed in 1660, when the Emperor Leopold I visited Ljubljana.

The Renaissance in Slovenia signified a rapid ascent and expansion of musical culture. All forms of composition flourished in much the same way as in other West European countries, and their subsequent development proceeded along the same lines. The first traces of early baroque, for instance, appeared as early as in the middle of the 17th century. Thus the Renaissance in Slovene music is a part of the European Renaissance. Owing to peculiar social conditions it may have been more modest in extent, but in quality it attained a very high level. Its importance lies in the fact that it illustrates the shape of musical life in a particular ethnic area and at the same time has contributed its full share to the cultivation of European music in the Renaissance period.

<sup>23</sup> *Musicalische Ehrnfreydt. Das ist: Allerley Neuer Balleten/Gagliarden/Couranten und Tántzen Teutscher arth/mit 4 Stimmen/wie solche auf Adelichen Panqueten/auch andern ehrlichen Conviuiis und Hochzeitzen Gemusiciert/und auff allen Instrumentalischen Sayttenspielen/ec. zur Fröligkeit gebraucht werden mögen: Erster Theil, Componiert . . . durch Isaac Poschen/Organisten . . . 1618.*

<sup>24</sup> *Musicalische Tafelfreydt. Das ist: Allerley Neuer Paduanen und Gagliarden/mit 5. Dergleichen Intradan und Couranten mit 4 Stimmen (1621).*

<sup>25</sup> Cf. J. V. Valvasor, *ibid.*, X, p. 379; L. de Churelichz, *Breve, e succinto Racconto Del Viaggio . . . dell' Augustissimo Imperatore Leopoldo*, 1661, p. 105 ff.; St Škerlj, *Italijanske predstave v Ljubljani od XVII. do XIX. stoletja*, Ljubljana, 1936, p. 21 ff.